the SPECTATOR

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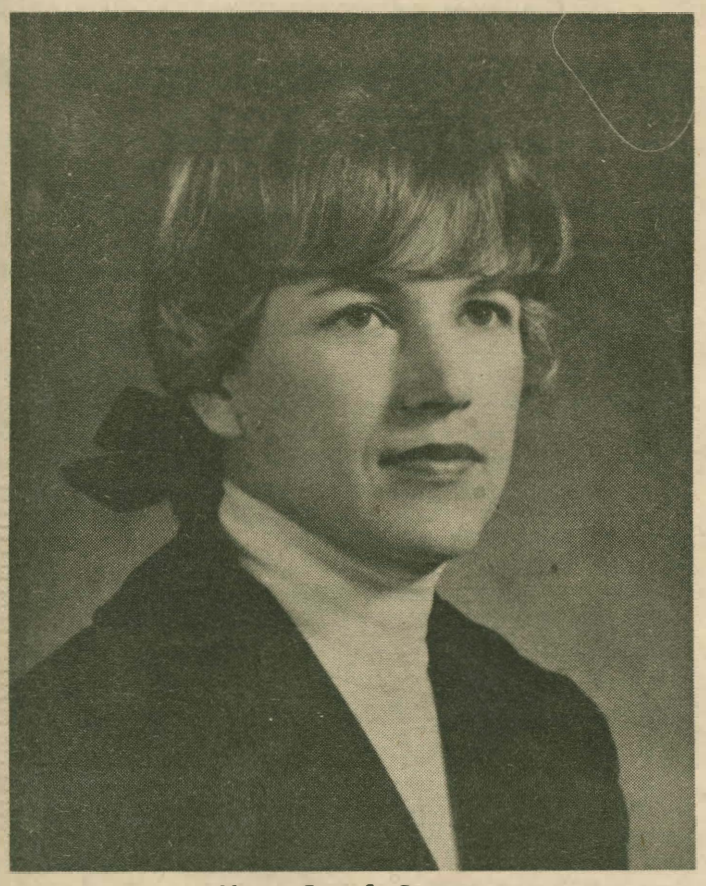

Mrs. Carol George

Hamilton Adopts New Policy; Hires Women and Minorities

BY BOB WEISSER

Hamilton College has had few women faculty members since it was founded. However, two women have been appointed to the faculty recently, one temporarily and the other permanently.

Miss Anne Patenaude and Mrs. Carol George are the new appointees. Miss Patenaude for English and Mrs. George for History.

This upsurge in the percentage of women professors on the Hill was caused by a few factors. Possibly the most obvious reason in the new and existing guidelines for women and minority hiring that the federal government has established.

These guidelines prohibit discrimination against any people on the grounds of face, creed, color, sex, or national origin. The "Affirmative Action Program" is the name for the program that has tried to encourage the hiring of minority groups and women.

Dean Kurtz noted that President Chandler had talked to him about hiring women last summer. The Dean went on to say that he felt the lack of women professors at Hamilton was bad, since twenty-five percent of the students in Hamilton classes are female.

A less obvious reason for hiring these women, but actually the most important reason was the fact that they were the best that could be fould, either male or female.

Professor Dwight Lindley, chairman of the English department, said that Miss Patenaude was very well qualified for the job. He stated that her job would be to "teach English 11 and 12, and to work with Mr. Barrett on Shakespeare."

He noted that he was especially looking for any woman candidate because of the new guidelines. However, he also mentioned that it was not his decision alone as to who was hired.

Professor Lindley cited the procedure for picking new English professors. There is a register put out by the Modern Language Association that contains the names and qualifications of many prospecitve candidates. From this list, the best prospects are chosen and are asked to send a dossier to Professor Lindley.

These dossiers contain undergraduate and graduate work, letters of recommendation, and other vital statistics. The department goes over them and then ask the ones they think are best to come to Hamilton for a day of interviewing.

The candidates are interviewed by the members of the department, President Chandler, Dean Kurtz and some students. At the same time, the candidates get a chance to look at Hamilton.

Lindley again stated who participated in selecting. "If the department is against the person, he or she isn't going to get appointed, and if the dean or the president want to veto it, that's the end."

Lindley noted that it is easier for a qualified woman to get a job than an equally qualified man. "There has been a curious reversal," he said, "The women at one time was discriminated against and now they are discriminated for."

Professor David Ellis, Chairman of the History Department, also offered his views on the hiring of women and minorities. His basic feeling on the issue was that he would try to get the best qualified people without regard to race, sex, or whatever.

He said that Mrs. George had been picked to take Professor Millar's post for the spring semester, because she was very well qualified to teach diplomatic history, and that she could teach a course in the black experience. He also stressed the fact that she had received an American Philosophical Society Research Grant, along with several others. He made the point that these organizations do not give out money for nothing.

Professor Ellis mentioned his department's procedure for picking the new faculty members, which was much like the English department's method. The only difference was that the schools advertise in the American Historical Association Bulletin.

Professor Ellis talked about the unfortunate lack of women and minorities in the teaching profession. He aide that he had been told that many large corporations were grabbing good black students when they finished their senior year of college. When this happens, he noted, the students do not get the chance to receive the advanced level degrees needed for college-level teaching.

Consequently, the number of black and women graduates available to colleges is limited. A college can look for a good female professor and not find one.

Professor Ellis was afraid however, that a kind of "reverse discrimination" might set in. Because of the rush to get qualified women and minorities into programs and jobs, some very qualified people could be overlooked. "I don't like any discrimination of any kind," he said, and went on to reiterate his belief that he would always offer a job to the most qualified person.

This seems to be the prevailing attitude of the college. The matter of excellence is paramount in the search for new faculty members and although the new anti-discriminatory rulings have precipitated a new trend toward female and minority employees, Hamilton will still try to get the best personnel possible.

Winter Houseparties Feb. 16-17: To Continue Despite Conflicts

BY BOB GRIEVES

John Prine and the James Cotton Blues Band have been signed as the featured entertainment for Winter Houseparties, which will occur during the weekend of February 16 and 17. In addition to these groups the Coffeehouse will present Potsdam folk-guitarist Kirk Edwards on the 16th and on the 17th the Hamilton-Kirkland Choir will give a concert at 8:30 p.m. in the Chapel. *The New York Times* has compared Prine to Dylan, and the trade magazine *Billboard* has called him one of the most overlooked talents in America today.

The Student Activities Council has experienced great difficulty in finding houseparty dates acceptable to the Hamilton-Kirkland community. Earlier this month the SAC received complaints that no athletic events had been held during fall houseparties, so that the original dates March 2 and 3 were now unacceptable for winter houseparties. These dates proved unacceptable in other regards: the Paul Kuentz Choir will be performing that weekend, the date too close to spring houseparties, and an activity gap would be left in the middle of February. The weekend of February 17 was chosen because on that date the hockey team was scheduled to play the University of Massachusetts home, the basketball team was scheduled to play Utica at Utica, and the swim team was slated to go against Ithaca home.

The hockey team changed its schedule, however, in the third week of January, and decided to contest Middlebury away on the 17th. The calendar in Mr. Wertz'a office was never changed, so that the SAC never knew of the change. By a strange twist of luck the Winslow Lecture also scheduled for the weekend of March 3, was not listed as such on the events calendar; hence, the SAC leaders believed they were scheduling houseparties over a normal lecture. When Mr. Jones of the Anthropology Department complained, the SAC negotiators were willing to change the date. The fraternities, unfortunately, had scheduled bands for their parties and could not break their contracts at that point. Rushing (a major fraternity activity) ends on not want to give up that weekend. Fraternity spokesmen said that parties would continue on the 17th regardless of other schedule changes. Mr. Jones replied that the college would still have too much of a "party" atmosphere even with the concerts moved. The lectures were eventually rescheduled.

Money, as Cathy Collins and Liz Greene, Interim chairwomen of the SAC, have found, looms as a major obstacle in the path of the SAC. About $500 is budgeted for band money at a time when two good groups cost about $9000. The SAC thus counts such talents as Loggins and Massena (whom it had considered) out of its price range altogether. Scheduling offers another difficulty. February is a bad month for hiring good groups, since many do not begin their spring tours until March. The SAC had originally hired Bonnie Bramley, formerly of Delaney and Bonnie, but she cnacelled her tour, and the SAC was left with two weeks to find someone to pair with Cotton.

"Not all the groups available are 'congruent' with Cotten," according to Cathy Collins. "You can't book only one act for a houseparty audience anyway, because someone has to warm up the crowd." The first group at times must play to a very hostile audience.

For the future the SAC plans more beer and bands and more Chapel concerts, but again money will be a problem, according to the co-chairwoman. Thirty per cent of the SAC budget goes to other affairs, according to the rules by which it is organized. It also pays for the Coffeehouse and the annual Folk Festival.

"If three hundred more people paid the social tax, we'd have pretty smooth sailing," Cathy

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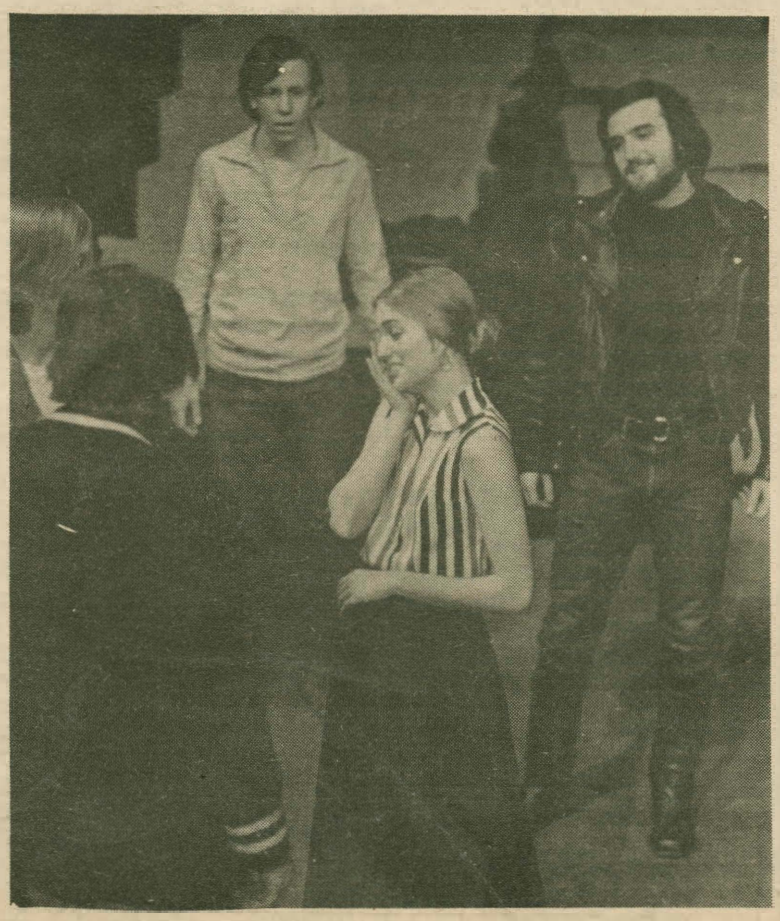

Scene from "Subject to Fits" see p.5

Blurbs

KIRKLAND ELECTIONS FEBRUARY 20

Nominations are being accepted for Kirkland students interested in being on the following committees: Faculty Dean Search Committee; Student Dean Search Committee; SAC (Student Activities Committee). Nomination forms received in mailboxes are to be returned to Mary Trosset (in Dean of Students Office) or Constance Miner (Kirkland Box 428). Deadline for nominations is February 14; platforms are to be sent to Beth Kneisel (c/o Spectator), and these are also due the 14th.

FREE CHURCH SERVICE

The Free Church Service this week will be led by Elyn Cheney, Kirkland '73. The topic is: "Joy/Christ the Fool." De Gustibus..., a recorder ensemble led by Mr. Thomas Colby, will take part in the service. Chapel, Sunday, 11:15 a.m.

"WHAT WE DON'T KNOW" LECTURES

The first two lectures in the "What We Don't Know" Series will take place on Thursday, Feb. 22 and 7:30 p.m. and on Tuesday, February 27, at 8:30 p.m. Mr. Ralph Lieberman of the Kirkland Humanities Division will speak on the 22nd, President Chandler of Hamilton on the 27th.

FIRST AID COURSES

There will be a Red Cross Standard (Multi-media) First Aid Course: February 10, Saturday, 8:45-5:00.

A Red Cross Advanced First Aid Course (current Standard or Standard-Multimedia certificate—prerequisite) will be held Thursday evenings 7-9 p.m. beginning February 15 for eight evenings. If interested in either course, please contact Miss Gilbert, ext. 7175.

TYPISTS

Anyone interested in typing for the *Spectator* please contact the editors. Typists are paid by the hour.

ARCHITECTURE EXHIBIT OPENS SUNDAY

"The Education of an Architect: A Point of View," an exhibition of photo panels of student architectural projects from the School of Art and Architecture at the Cooper Union, will be on display in the Bristol Campus Center at Hamilton College February 3-24.

RUGBY CLUB

A Rugby Club, open to students, faculty and townies alike is being formed at Hamilton. If you are interested in playing, coaching, advising, or just socializing, please sign up on the poster in Bristol or contact David Duggan via Campus Mail. You will be notified of an organizational meeting in the near future.

CLASS IN CULINARY ARTS

Anyone interested in participating in or helping to organize a free school or extra-curricular class in the exotic and prosaic culinary arts (e.g., cooking and eating) please contact Glenn Perelson or Peter Bayer through Campus mail or ext. 4547.

LEVY KIDNAP

Central New York colleges and universities have been urged to cooperate in new efforts to discover Karen Levy, 18-year-old freshman missing from Syracuse University since Nov. 10, 1972.

"We believe that the person who offered a ride to Karen Levy and with whom she was seen leaving the Syracuse Upstate Medical Center about 6 p.m. Friday, Nov. 10, is quite likely to have offered similar rides to students from other area campuses," Gealer said.

He added: "While we have had reports of similar ride offers from a person identifying himself as 'Bill Lacy' we have yet to hear from anyone who actually accepted such a ride. We think there may be individuals who have up to this time wanted to remain uninvolved, because of fear of personal embarrassment, who will be encouraged to respond with anonymity assured and the substantial reward which the family is offering.

Sardino and Gealer expressed their professional opinions that the 'Bill Lacy' type of person suspected in the Levy case would have developed a repetitive pattern in approaching ride seekers

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EDITORIAL

WOMEN FACULTY

Hamilton has finally taken the initiative to hire more women faculty members. We believe this is a needed step in recognizing the importance of women in the academic community. It has taken the college a long time to realize this goal and we hope this step will be followed by more qualified women and minority representation throughout the college. We will all ultimately gain from the diversification of intellectual viewpoints.

We realize that Kirkland has provided some of the necessary balance of women faculty on the hill, but even the proportion of Kirkland women faculty is lower than it should be.

There are now 3 full-time women faculty members among 95 full-time men at Hamilton. That speaks for itself.

Letters

CHOIR

To the Editor:

Every organization has an underlying purpose, and it is devotion to that purpose which provides the life-blood of its daily existence. The choir is no exception. Its underlying purpose is the making of good music. People will join for differing reasons, but ideally they will not lose sight of their underlying purpose as an ongoing activity and experience.

I was fortunate enough to sing in the Hamilton College Choir for four years. It is beyond question that during most of those four years we were an all-male chorus with a challenging repertoire, a fine reputation, and an uncanny sense of cohesiveness and strength. We enjoyed many high moments. However, it is also true that many of our highest musical moments were achieved in mixed-voice performances.

Thus, to say that the emergence of the mixed-voice Hamilton-Kirkland Choir has precluded Hamilton students from the "opportunity to experience the fellowship in making music that was the Hamilton College Choir" is to disregard the choir's underlying purpose, its reason for being. Males do not have a monopoly on creative ability and love of music. The emotional rewards to be reaped from choral singing are enormous; they are there for the taking in *any* group that is willing to put out to achieve that level of excellence which brings those rewards within reach. Stuart Lipkind '72

"PRODUTION IN THEATRE"

To the Arts Editor:

In December I wrote an article publicizing the Theater Department's production of *Yerma* and offering a short critical passage on the script. Approximately a week later I was made aware that the article was "insulting to both the Production class as a whole and to Mr. Bell as a teacher." I re-read what I had written, and discovered that the writers of the letter of protest were correct. As it was not my intention to discredit the class or the production, I would like to re-word my estimation of the class.

The unfortunate phrase, "Production affords an opportunity for students to get academic credit for extra-curricular work in Theater," is, I believe, the only objectionable phrase in the article. My intended meaning was this: 'Production' affords students an opportunity to receive academic credit for practical work in Theater Arts; practical work, that which lives upon the stage, has long been considered extra-curricular by the Hamilton College Academic community.

As I wrote my article primarily as a comment upon the script, I did not take the care I should have in writing about the class itself. I apologize for my carelessness, and would like to erase any misconception my article may have caused.

Production in Theatre is not a gut. It is a highly structured, highly demanding program of instruction and experience in Theater. It is the theater laboratory in which a script is dissected into its basic components: acting, design, lighting, costuming, etc. The student studies each component in detail, and, ideally, comes to understand the process by which the individual components are synthesized into a piece of living theater.

'Production' is a valuable course, not only for the theater major, but also for the novice, as it provides the basics needed for a keener understanding and appreciation of the art of the stage.

Ray Dooley

the SPECTATOR

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The Publications Board publishes "The Spectator," a newspaper edited by students, 29 times during the academic year. Subscription: $7.00 per year. Address: Box 83, Hamilton College, Clinton, New York, 13323. Letters to the editor must be signed, but names will be withheld upon request.

Lettuce Comment

BY PEGGY FARBER

This week marks the beginning of a campaign to organize a lettuce boycott on the Kirkland-Hamilton campus. The campaign corresponds to a nationwide endeavor on the part of the United Farm Workers, to put a halt to the consumption of all non-union lettuce. The intent of the boycott is to pressure the lettuce growers of California into recognizing, in contract, the union of United Farm Workers. There are many compelling reasons why it is important for this community to be aware of, and to participate in the boycott, some affecting us directly, some not so. A statement of those reasons makes the compelling nature of the situation evident, and, as such, is offered here.

In the first place are a whole host of depressing, if not sickening, conditions under which the migrant farm workers, who pick our iceberg lettuce, live. The facts are appalling: the average migrant family of six earns $2021 a year. Housing conditions for the migrant worker are among the worst of any group in the United States. They live in fragile shacks, 95% of which do not have running water, toilets, or heating. Roughly 33% of all farm workers are children under 16 years of age as California child labor laws are not applied to this group. The death rate among migrants is substantially higher than the national average; infant and maternal mortality 125% higher; death from TB, 260% higher; death from occupational accident, 300% higher.The life expectancy is 49 years as compared to a national expectancy of 70 years. However, it is all too easy for the flat sound of statistics to conceal the actual nature of the situation: these are apeople caught in a struggle of constant poverty, constant illiteracy, constant ill-health. A boycott of non-union lettuce is symbolically a recognition of our responsibilities and a statement of our compassion and support. More concretely, it is a very direct method of altering those conditions. As with the successful grape boycott of a few years ago, the refusal to buy non-union lettuce forces the growers to bargain with the United Farm Workers Union, and it is this union that, through collective bargaining, offers any hope of alleviating these inadequate conditions.

A second reason to support the lettuce boycott follows from the commitment to those democratic ideals that guarantee an individual's right to self-determination and representation. The farm workers have consistently conveyed, through closed ballot voting, their desire to be represented in contract, by the United Farm Workers Union. However, because of the growers refusal to contract with the union, only 15% of the workers are so represented. The others are represented by the Teamsters Union, or none at all. The issue of the Teamsters involvement is confusing and deceptive. Although it would appear that the presence of the Teamsters indicates that the migrant workers are satisfactorily represented after all, the fact is, contracts between the Teamsters and the growers have been signed without the consent of the workers; the farm workers refuse to pay dues to the Teamsters; and the Teamsters, being quite removed by the size and diversity from the conditions of migrant workers, have not contracted, aside from a wage increase, for any of the needed improvements such as better housing, toilets in the fields, restrictions on the spraying of pesticides, etc. The issue here is the migrant workers right to determine, for himself, how he shall be counted and spoken for.

Providing there is sufficient evidence of student support, the food committee has agreed to buy union lettuce when available, which is 25-40% of the time, and to substitute other kinds of lettuce, greens, when it is not available. In the coming weeks students will be canvassing door to door with a petition asking for students to boycott non-union lettuce. It is hoped that the community, by signing the petition and by refusing to eat non-union lettuce, will make its support clear.

Adirondack Development

BY THOMAS THOMPSON

A forest fire is raging in northern New York's Adirondack wilderness. The 5½ million acre forest preserve is currently the subject of a blaze of controversy surrounding a proposed land use plan advanced by a new state agency.

John Hosley, a resident of Long Lake in the central Adirondacks, summed up the feelings of many area resdients when he donned a feathered headdress and Indian buckskins to declare at a public hearing that, "This is the biggest government-financed land grab since the Cherokee were asked to walk across the mountains."

Officials of the New York State Department of Environmental Conservation have been considering measures to control private development in the Adirondack Park for several years. These plans were given an added impetus last summer with the announcement that two major vacation resort developments were in the planning stage. The fact that one proposed development borders a large tract of land owned by New York's Governor Nelson Rockefeller and his family has added urgency to the planning.

Ton-da-lay, Inc. is a locally-based form which wants to develop an 18,000 acre area of the northern Adirondacks into a vacation home community for 15,000 people, complete with central sewage treatment, water supply, stores and community services. The Horizon Corporation, a vacation home developer with headquarters in Arizona, has purchased 24,500 acres of land on the northern edge of the Park for a community of 20,000 vacationers. Similar services as in the Ton-da-lay project are planned by the Horizon developers.

Supporters of the plan to restrict these developments side with Greenleaf Chase, a biologist working for the Adirondack Park Agency, who holds, "Everyone in the Adirondacks should support the Park Agency plan if we are to prevent the disappearance of our Adirondack fish and wildlife." Icluded among supporters of the plan is the California-based Sierra Club, a conservationist organization

James Collier

James Collier Free Lances

BY KATHY LIVINGSTON

"As a result of this class I have given up all faith in magazines," states on Kirkland student who took a Winter Study Course called "Bias in Non-fiction" taught by Mr. James Collier (Hamilton '50).

The course attempted to determine the means and motives of magazine dishonesty. According to Mr. Collier, "Major mass circulation magazines in the U.S. are beholden to the American business establishment for the bulk of their financial support and as a consequence one expects to find them supporting the status quo, the profit motive, the capitalist system; all the traditional American values."

The class concluded that most magazines do, in fact, lie to the public.

Mr. Collier claims that he became a writer because everyone else in his family was a writer, and because writing came easily to him. He says that he writes "with an ease and a fluency which most men admire." Mr. Collier has written for a number of publications including "Village Voice," "Playboy," "Brides," "Woman's Day," "Pageant," and "The New York Times." Mr. Collier recently gave a lecture in the McEwen Coffeehouse on one

continued on page six

Jurzak Leaves Store; Book Crisis Easing

BY FRED BLOCH

The customary confusion which occurs in the Hamilton College Bookstore twice a year turned into chaos last month with a sudden change in bookstore management and the shortage of many required texts. On January 24, just five days before the start of the Spring semester, Mr. Joe Jurzak resigned as manager of the store. He had held that post since July, 1971. Mr. Jurzak was replaced, on a temporary basis, by his predecessor, Mrs. Ethel T. Cameron. Only after these developments was it discovered that textbook orders had been placed later than usual and that many books would not be available on time. The Jurzak resignation and the textbook situation were apparently unrelated.

High ranking college officials contend that Jurzak resigned "because of problems he was having ordering materials and processing vendors' invoices." According to officials, Mr. Jurzak felt that he could not follow the specified financial procedures set up by the administration, and thus left his post. Mr. J. Martin Caravano, Provost of Hamilton and Kirkland, emphasized that there was never any evidence of misappropriation of funds.

Students and faculty, meanwhile, were more concerned with the textbook crisis. Exact figures were not available, but it is estimated that 30 to 40 percent of the books were unavailable on the first two days of the semester. Books are ordinarily ordered in the first two weeks in December, but this year the ordering was not done until the first week of January. One bookstore employee commented, "I don't know why it happened. That is just the way Mr. Jurzak operated." The Hamilton administration stated that it was unaware of the late ordering and that since there had never been a similar problem, it did not suspect that there were any difficulties.

Since the book rush early last week, more textbooks have arrived at the store, and slowly operations are returning to normal. Many professors, however, have been forced to alter reading lists and assignments due to the trouble. Still others are putting their own copies of books on closed reserve in the library and are asking students to do the same.

Most bookstore employees were reluctant to talk about the recent developments. Mrs. Cameron preferred not to talk to the *Spectator*, but did issue a written statement. She said, in part, "We are doing all we possibly can to try to cope with a difficult situation.

"My personal 'thanks' to students and faculty who have been so patient and cooperative during the text book rush and now during the aftermath.

"My personal 'thanks' also to a wonderful staff. All have worked overtime and under very trying and difficult circumstances.

"We are not out of the woods yet—but progress is being made and we hope for continued patience and understanding."

Mrs. Cameron worked for the college for 30 years before her retirement in September, 1971. She spent her first seventeen years on the Hill with the Alumni Fund. During the remainder of the period, she managed the college store.

Mrs. Cameron will remain at her desk until a permanent replacement is found. According to Mr. Caravano, the search for a new manager began immediately after the Jurzak resignation. There is no indication how long the selection process will take, but Caravano said that everything will be done to resolve this problem as soon as possible.

K'land Trustees Will Review Mature Plans for Co-op Dorms

BY ALICE STERN

In the spring of 1972, a group of students concerned about interaction problems at Kirkland and Hamilton created the idea of an alternative living community—a coed, cooperative house. Realizing the need for closer interpersonal communication between the colleges, we envisioned a house in which Kirkland and Hamilton students could live and work together, sharing the responsibilities of cooking and cleaning. Inherent in this plan was the conviction that when men and women are involved on a day-to-day basis in such an interdependent living situation, mutual respect and increased sensitivity to the needs of others are fostered.

The first positive steps toward this end included a general student survey which examined reactions to the idea of a cooperative house. The responses suggest that such a house is appealing and desirable. Members of the administration and faculty also expressed support and enthusiasm. This support, combined with our strong commitment to the concept of a cooperative as a potentially valuable addition to the college community encouraged us to begin the real mechanics of setting up a cooperative. Two sub-committees were formed to study essential aspects of the planning: The Building Committee examined our housing options—all potentially available residences were considered, including the adaptability of dormitories; the Food Committee compiled menus, lists of necessary kitchen equipment and estimated costs of food buying.

Throughout these activities, North American Student Cooperative Organization and other sources provided an abundance of brochures on cooperative living. From these resource we discovered that there is no one way to build a coop; it would be possible to create a specifically designed, flexible coop to meet our unique needs as a coordinate college.

Most recently we have been visiting existing coops. We feel that it is necessary to see for ourselves the mechanics of a working coop and to personally

continued on page six

When Impressions Count!
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Paul Cezanne's Paintings Paradoxical, Forceful

The French artist Paul Cezanne will be the subject of part two of Sir Kenneth Clark's film series *Pioneers of Modern Art* which is currently being shown at Kirkland. The film on Cezanne will be shown at 8:30 p.m. on Wednesday, February 14th in the Kirner-Johnson Auditorium. Admission is free.

Perhaps no artist ever brought to his art less natural talent and facility than Cezanne. The guilds and workshops of any earlier period would have certainly rejected him. He struggled all his life to develop the technical competence to express on canvas what he experienced when confronted by nature. This struggle was not made easier by his contradictory nature, at once inhibited and tempestuous.

Cezanne was a native of Aix-en-Provence, in southern France. He was an incorrigible provincial, never able to feel at home in Paris. His manners were boorish, sometimes intentionally so in order to cover up his awkwardness.

The painter Camille Pisarro became like a father to him. "Pisarro could teach even a stone to draw correctly," the American Impressionist painter Mary Cassat, once said. Until he joined the older master at Auvers-sur-Oise, Cezanne had almost never worked outdoors, directly from his subject, but had painted turgidly dramatic pictures from his imagination.

His colors were dark and gloomy and his paint was laid on as if with a trowel. Under Pisarro's influence he changed his subject matter, limited himself to three basic colors and their direct variants, lightened his colors, and thinned his pigment. But the latter remained thick enough so that one critic, after the first Impressionist Show of 1874, called Cezanne the "pistol painter," implying that he fired paint at his canvas from a gun. One of the three paintings Cezanne exhibited at this show was *The House of thee Hanged Man, Auvers*, which plainly shows Pisarro's influence.

After the show of 1877 Cezanne never again exhibited with the Impressionists, but isolated himself at Aix. For almost twenty years he did not exhibit at all, except for the few pictures that were hung in Pere Tanguy's little artist's supply shop in Paris. *Zola's House at Medan* is perhaps the most Impressionist painting he ever made, but still his interest is plainly in solidity of form rather than atomospheric effect.

Cezanne's artistic discovery

Cezanne's revolutionary artistic discovery, which had been hinted at but not fully realized by Seurat (subject of another film in this series), was that color might be used instead of modeling to achieve form. With Cezanne, color is form. Each dab of paint takes in relation to every other dab, a certain definite predetermined position in space. The irregular planes established by these particles of color create the forms of objects and locate them with regard to each other and the picture plane.

But at the same time that he was establishing objects in space, he limited the space to preserve the unity of his two-dimensional canvas. He did not want his canvas to be a hole through which the viewer peered into deep space, like some Renaissance painting in which a wall or ceiling seems to disappear. He wanted to keep the surface of his canvas flat, and yet stimulate the viewer to the same experience of form and color that the subject had inspired in him.

To accomplish this was a lifelong struggle. But the struggle resulted in innovations whose impact on succeeding artists that Cezanne has come to be known as the "Father of Modern Art." He himself was aware of the originality of his inventions - "I am the primitive of a new art," he said - though he could not, of course, have had any idea of the scope of his influence on the art of the twentieth century.

Cezanne's influence

In his later paintings Cezanne reduced his subject matter to basic geometrical shapes, the cube, the cone, the sphere, the cylinder, whether that subject was a woman with a coffeepot or a landscape of trees and rocks. The facet of his art was to form the bbasis some twenty years later for the new Cubist movement. But in spite of the fact that his skeletal forms look like a kind of shorthand for reality, they impress themselves on the viewer with the same force as naturalistically rendered material objects.

An incidental effect, which may or may not have been part of Cezanne's original intention, but is important in twentieth century developments from his art, is the "music" which the play of his line and color planes creates on the canvas.

"Montagnes en Provence," by Paul Cezanne

"The Card Players" (c. 1892)

Cezanne also did away with traditional linear perspective as well as atmospheric perspective. His pictures are "flattened," the background drawn to the forground rather than receding into the distance. This effort to interlock foreground and background into a unified pictorial construction is apparent in *The Gulf of Marseilles Seen from L'Estaque*, which Lord Clark discusses in the film.

When, after an isolation of twenty years, Cezanne finally had an exhibition in 1895 at Vollard's gallery, his works were a revelation to his fellow artists. Pisarro wrote: "My enthusiasm was as nothing compared to Renoir's. Even Degas was seduced by the charm of this refined savage. Monet too - all of us." Renoir called the paintings "so crude and so admirable."

A man as paradoxical as his art

Many of Cezanne's sayings were as paradoxical as his art and his own character. Referring to his distortions he said: "One must master one's model," and referring to his alteration of perspective and rearrangement of natural forms, "a powerful organizing mind is the best aid to sensation."

But at another time and in another mood he would say: "One can never be too submissive to nature," and "if I think, everything is lost." On one point, however, he was unequivocal, and that was the difficulty of the aim he had set himself. A month before his death at sixty-seven, after a lifetime of unremitting effort, he wrote his son: "As a painter I am becoming more lucid in the presence of nature. But with me the realiztion of my sensations is always very hard. I cannot reach the intensity that I feel."

PLEASE RECYCLE

Arts and Features

Architectural Exhibition; Cubism and Neo-Plasticism

BY TIM DELANEY

During the chaotic sixties many Architecture schools joined their fellow institutions in an academic soul-search which "shattered the careers of so many young architects." In this context, "The education of an Architect—A Point of View," currently on exhibit in the Bristol Campus Center, displays the work of one school which actually intensified its curriculum in contrast to the general trend toward disillusionment. The school is the Cooper Union in New York, and its approach is twofold. To quote the opening panel, it consists of a series of exercises in the formative years of the student, followed by the application of concepts based on "the visual discoveries of Cubism and Neo-plasticism." In this sense "plastic" characterizes the flowing, mobile aspect of many of the designs and typifies the high powered architectural rhetoric with which this exhibit is rampant. Fortunately the verbosity tapers off as the panels progress. The exhibit then becomes a series of problems and visual solutions, some fascinating, some frightening.

Generally, it helps to look first and ask questions later. When we realize that "a self-supportive field...hermetically bound by taut edges and distinct from its physical surround" is actually a piece of paper, we can enjoy the "pure plastic composition" of the color exercises. The nine square problem suggests how ideas can build on each other, each with its own possibilities. A hanging mixup resulted in the next panel having no text at all. Look at it closely—the best suggestion will win its originator a complementary burger downstairs. Most of the building projects represent the Corbu-Bauhaus approach toward streamlining and flowing space. The "Church at Firning-Vert" provided no suggestion of what goes where, whereas the Kafka-esque block by Alfonso Rodriguez affords no surprises. Mr. Rodriguez claims in his caption that "the structure can be large without being oppressive, playful without being arbitrary" the contradicts himself with his arbitrary monstrosity. (We must not be too harsh: when Corbusier ignored his own principles he produced the greatest buildings of his career.) I particularly liked the folding electric car, although I don't see how it relates to cubism.

On the whole, "The Education of an Architect represents an interesting, if somewhat cold view toward planning for people as compared to the "ghetto storefront, grass roots" approach. Archiecture freaks will find the text and pictures amusing. Frustrated Design students may gain an understanding of Mr. Muirhead's perfectionism. Prospective Architects should realize that Cooper Union only offers courses on the undergraduate level. (Inside information on schools of design for B.A. holders is difficult to obtain, and greatly appreciated.) The exhibit lasts until Feb. 24. Like a good poem, it must be experienced a number of times to be understood. I only wish it was more extensive.

PEACE

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EVENTS

FILMS

ON CAMPUS THIS WEEKEND

Investigation of a Citizen Above Suspicion—8 p.m. on Friday and Saturday nights, 10 p.m. on Sunday night, Kirner-Johnson Auditorium.

Derby—8 p.m. on Friday and Saturday nights, 10 p.m. on Sunday night, Chemistry Auditorium.

FEBRUARY 12 & 13 (Monday and Tuesday)

Women's Center Film Series, *Something Different*—9 p.m., Kirner-Johnson Auditorium.

FEBRUARY 14 (Wednesday)

"Pioneers of Modern Painting," *Paul Cezanne*—8:30 p.m., Kirner-Johnson Auditorium.

ON CAMPUS NEXT WEEKEND

The Music Lovers and *A Streetcar Named Desire*

AT NEARBY THEATERS

Cannonball (853-5553):*Savage Messiah*
Kallet (736-2313):*Pete and Tillie*
Paris (733-2730):*The Getaway*
Stanley (724-4000):*Poseidon Adventure*
Uptown (732-0665): *Across 110th Street*

DRAMA

FEBRUARY 9-11 (Friday thru Sunday)

Subjet to Fits, by Robert Montgomery. 8 p.m., Minor Theater. See review in this week's Art Page.

LECTURES

FEBRUARY 15 (Thursday)

An Overview of the Soviet Union—What is Life Like There? Politics, speaker Boris Klossen, Diplomat in Residence, 7:30 p.m., Bristol Campus Center Lounge.

EXHIBITIONS

CURRENTLY ON CAMPUS

The Education of an Architect: A Point of View, from the Smithsonian Institute, at the Bristol Campus Center Lounge,thru February 24th.

Contemporary Posters, at the Root Arts Center thru Sunday.

MUSIC

AT THE COFFEEHOUSE

George and Vaughn Ward, Friday and Saturday nights from 9 p.m.—1 a.m. at the McEwen Coffeehouse

SPORTS

Basketball

Against Oswego—Saturday afternoon at 3 p.m.
Against Union—Next Wednesday evening, J.V. at 6:15 p.m., Varsity at 8 p.m.

JV Hockey

Against Union—Friday night at 9:30 p.m.
Against Utica—Saturday night at 7:00 p.m.

RELIGIOUS SERVICES

FEBRUARY 11 (Sunday)

9:30 a.m. Newman Mass with Father Finnegan, Chapel.
11:15 a.m. Free Church, speaker Elyn Cheney '73, Chapel.
7:30 p.m. Community Worship. Kirner-Johnson Red Pit.

MILESTONES

FEBRUARY 9 (Friday)

William Henry Harrison's Birthday (1773).
Chinese New Year

FEBRUARY 11 (Monday)

Thomas A. Edison's Birthday (1847)

FEBRUARY 12 (Tuesday)

Abraham Lincoln's Birthday (1809)
Last day for returning books to the Book Store.

FEBRUARY 14 (Wednesday)

Valentine's Day.

"MIDSUMMER"

Open Casting for the spring production of William Shakespeare's "A Midsummer Night Dream" will be held next week in the List Recital Hall on Tuesday and Wednesday at 7 p.m. and Thursday at 8 p.m. Please bring a script of the play if possible.

WOMEN'S CENTER FILMS

The Kirkland Women's Center will be showing a series of feature length films this semester. Titles and dates are: February 12-13, *Something Different*; February 26-27, *Darling* (with Julie Christie); March 12-13, *Gertrud*; April 2-3, *The Prime of Miss Jean Brodie*; April 16-17, *Belle de Jour*; April 30-May 1, *Gertrude Stein; When This You See, Remember Me*. All films will be at 9 p.m. in the Kirner-Johnson Auditorium. A brief women's short will be shown with each film.

SAC PETITIONS

Due to a reputed lack of publicity, the deadline for submission of SAC petitions has been extended until Tuesday, February 13. Prospective SAC (Student Activities Committee) candidates should pick up petitions in Root 7, have them signed by twenty students, and turn them in to Root 7 on or before February 13. Three Hamilton representatives will be elected in the election on February 20. Short statements of qualifications are due in to the *Spectator* by February 13.

ARTS REPORTERS NEEDED

The Arts Page needs help! If you are interested in any of the arts and would like to write movie reviews, record reviews, exhibition review, take photographs, write features, etc., please contact Richard Kavesh through Campus Mail or at Ext. 7385.

"Subject to Fits" on Stage; A Compelling Production

BY DAVID NEMENS

Subject to Fits is, according to playwright Robert Montgomery, "neither adaptation, dramatization, nor translation of Dostoevsky's inimitable novel, *The Idiot*...[it is] a response to *The Idiot*." Montgomery's play, which was presented last weekend (and will be presented again this Friday, Saturday and Sunday nights at 8 p.m.) in Minor Thearer, is about the return to society of one Prince Myshkin.

Myshkin is an epileptic - "subject to fits" according to his discharge papers from the asylum, but also subject to frighteningly truthful insights about the lives of the people he encounters. We meet Myshkin on a train bound for St. Petersburg; his purpose on the trip, he tells his fellow passengers, is to "get to know as many human beings as possible."

Meet many he does. The play follows Myshkin as he moves from one group of people to another; the action flows from scene to scene or, more exactly, from scene fragment to scene fragment. At times Myshkin is literally tossed around the stage from one knot of characters to another. Out of this confused, brusque action, playwright Montgomery creates a dramatic metaphor for the confusion and disorientation Myshkin feels upon reentering "sane" society.

Myshkin's impressions of the world are not neatly ordered; the Prince's mind is a wild disarray of thoughts and perceptions. Montgomery attempts to get the audience inside of Myshkin's mind - without, of course, recourse to the long narrative passages available to the novelist - by imitating in the structure of his play the illogical workings of that mind.

Thus to us, as to Myshkin, what occurs on stage at imes does not seem to make any sense; an action does not, as it should in a "well-made play", necessarily follow from what has gone before it.

Paul Cooper, who directed this production of *Subject to Fits*, does full justice to Montgomery's play. Mr. Cooper manages to stage the rapidly moving and potentially incomprehensible first act so as to keep its meaning clear while maintaining in it a sufficient amount of the roughness that too is part of the play's meaning.

Ray Dooley plays Rogozhin, Natasha's lover, with all the intensity and attention to detail we have come to expect of him; his performance is convincing and compelling from start to finish. Lolly Musselman was splendid as the high-society Madame Yapanchin, a character a good thirty years the actress' senior.

Jed Coffin in a scene from "Subject to Fits"

The second act drags a bit, but I think that this is more the fault of the playwright than of the production: Montgomery just doesn't handle his characters as adeptly when he slows the play's pace for analysis and reflection.

What distinguishes this production, however, is the uniformly excellent acting. Several performances are especially worthy of note. Jed Coffin, as Myshkin, makes sense out of a very difficult role; what his performance lacks in polish it more than makes up for in believeability. Margaret Klenk, as the seductress Natasha, gets off to a somewhat slow start; but as soon as she makes her second entrance - in a skin-tight, sequinned gown - her energy level jumps sky-high and she locks into the role. She comes on like white lightning the rest of the evening.

Finally, Peter Bernstein, as the blustery General Ivolgin, turns in what is probably the most effective performance I have yet seen him give on the Hill. Mr. Bernstein has quite a bit of potential as a comic actor; I would hope that in the future he recognizes this and tries to develop himself more along these lines.

Margaret Klenck

"Tommy" Fails Orchestral Debut; Arrangement Found Incompetent

BY DOUGLAS SINGER

The next step in the process of the legitimization of the rock opera *Tommy* has been taken with the London Symphony recording (Ode SP 99001) of the Peter Townshend composition. The performance feature as solists Roger Daltry as Tommy, Steve Winwood as Captain Walker with Maggie Bell as his wife and Ringo Starr as Uncle Ernie. Also included in the cast are Rod Stewart, Richie Havens, Merry Clayton, Sandy Denny, John Entwhistle, Graham Bell, and Richard Harris.

Although this production may somehow enhance the status of the opera, and provide additional revenue for the Ode coffers, the performance is no less than horrendous. Conductor David Measham and arranger Wil Malone are gluttons of ignorance of orchestral resources and misconceptions of the Opera's development.

In its original composition, *Tommy* offered perhaps one of the more absurd and prosaic texts possible in opera, juxtaposed with an animated and powerful musical score. The Measham performance has attempted to irrigate the barren and insipid prose of the opera at the expense of consistent musical development.

Where it has failed, the songs of the opera are merely enriched by the instruments of orchestration; where it has succeeded, the exciting score has been purposely mangled.

The performance, in a word, screams from the lack of conception and purpose like a tortured animal. The use or orchestral dynamics appears as an inconsistent mirror image of the opera's development: the climax represents perhaps the lowest musical point of the entire opera. Internal dynamics of individual songs are lost to an incomprehensible overall scheme in a Wagnerian perversion of deceptive and delayed climaxes.

The power of the musical score is buried most noticeably under Measham's and Malone's misuse or orchestral diction—the choice of instruments. For some musical reason, the two have a nonmusical fetish for the tuba and the low register of the trombone, which creates a senseless musical imbalance and internal tension of conflicting timbres. In addition, the distracting balance of the recording, in which the chorus often overshadows the solo performances, serves to make the performance even a greater fiasco.

The solists' performances are, on the whole, inconsistent, Ranging from Ringo Starr's inability to sing on key to an animated rendition of Tommy's mother by Maggie Bell.

In short, this performance of *Tommy* fails in its ostensible purpose; in all likelihood it will probably take *Tommy* a good deal of time to recover from this one. In fact, I shouldn't be surprised if, after hearing this, Tommy suffered a relapse.

242 Explores Society, Individual, Education

BY BEN EARLE

242 is a carefully edited collection of interacting pieces of writing that reflect on an experimental course undertaken last spring by Kirkland's Dean Doris Friedensohn and 15 Hamilton and Kirkland students. The title of the course is "Education and Social Change. A student-centered course with a number of possible concerns...(1) The relationship of formal education to social change, (2) Education for social change, (3) Experimentation in higher education, (4) Student autonomy, personal growth, and American values."

242 is laid out in five major segments, apparently paralleling the chronological growth of the course, framed by an orienting Preface and a retrospective analysis of sorts. The bulk of the writing in in the three latter segments: "Looking Backward, Looking Inward" - students' educational autobiographies and reflections on their American identities; "Looking Forward, Looking Outward" - theoretical and concrete social criticism, and proposals for dealing with social problems; and "Full Scale", which focuses in on the writing of two members of the 242 group and their thoughts on involvement in social change.

There is a great danger in reviewing such a thing as *242*, for the misleadingly simple fact that it is a single, finite publication. Because of this it seemingly exists as an entity unto itself, and our immediate reaction is to approach it as we would any publication. It is true that any work presented to the world, so to speak, must be able to stand on its own, but especially in an academically-oriented community, our somewhat over-stimulated critical instincts leap to the fore.

242 is not a book, and though there are resemblances, neither is it a magazine or a journal. It is a fairly unique publication which borders on, if anything, the random but widespread explosion of "underground" literature. Perhaps most importantly, it does not, or rather cannot exist in a vacuum as merely just another publication. *242* is not just the thing you buy (for $1 at either the bookstore or LOBBY), or even a taste of the course presented in literary retrospect. It is a group of people trying to feel their way as individuals, as students, as socially responsible human beings, as a group.

As such, and since the course seemed to present the opportunity for such intensive searching to some of the people for the first time, most of *242* is concerned with introspection. Introspection of individuals in dialogues with themselves and with each other, with an autonomous, seemingly impersonal society and their perceptions of that society, America. The necessity of this is apparent if we understand society as simultaneously reflecting and molding our identities. Regardless of how externally oppressive society may seem to us, in order to deal effectively with it and with ourselves we must first understand who we have come to be.

As Alan Jacobson puts it: "I raise the question of whether the college student really desires social change, if such change implies, as it must, an alteration of our academic summer camps...Change the institution, we demand, not wishing to realize that such change must first be preceded by a change in its social members... We deliberately misguide our powers of critical thinking in order to avoid abusing the self or having to assume some degree of responsibility as a result of recognizing ourselves as the source of the problem."

I would add to Alan's comments that changing institutions must coincide with the essential change in its social members, and that we are integrated with the institutions as the source of the problem. But the point is well taken. We have amazing capacities to effect change, or, for that matter, maintain what is of value, if only we realize that we can direct our energies effectively or [illegible]ciently. Paradoxically, this

A Page from 242

awareness of who we are as individuals and translating this awareness into action, which then demands that we set aside our selves - our secular, self-serving selves.

There is much to think about in *242*, and you can only get that by reading it for yourself. I suggest not to stop there, though, for as *242* is not isolated from community to which it relates, neither should our reactions to it be. A number of projects came out of *242*. Some have happened, such as the course for Kirkland freshwomen, *Discovery*, some have died, and some are ongoing, such as American Studies 252, and some are reviving, such as LOBBY.

The concept of integrating education with social action is exceedingly logical, for with all our acquired academic and intellectual "knowledge" we go out into a world that demands social interaction, regardless of our sense of responsibility. The resistence to such a concept as a unifying philosophy of education, at Hamilton, and inversely at Kirkland, is perhaps a result of our unnecessary intellectual and social isolation from the surrounding geography. Utica, to be sure, is not New York, or even Albany, but the potential for positive social involvement, which can at least be as education as academics in the truest sense, is great wherever there are people.

Again, Alan Jacobson hits the point: "The residential college...locked in its self-perpetuating incestuous fiefdom, is the antithesis of my ideal university....(It) is often designed to meet the needs of a few. Whether it really meets their needs is questionable as it has a tendency to close their eyes to the rest of the world.

It is no longer enough for the traditional liberal arts educational institutions to exist in a social vacuum. One can work on social projects extracurricularly, and whatever of value that students or administration undertake on their own is to be applauded and repeated, but the college must remain autonomous. So goes the standard liberal "Hamilton" philosophy. I am not necessarily putting down the specific education (that is, courses) that one can get at Hamilton and most institutions of higher "learning", but rather the emphasis of that education, its sense of context. The same criticism applies to Kirkland, perhaps even more so since it has claim to being a progressive institution, whatever that is.

242 points to this: given the realities of today's complex social problems, oppressions, and interactions and our inevitable participation in them, genuine education must become consciously concerned with its responsibility to the society it claims to prepare us for. Kirkland and Hamilton don't have to remain incestuous fiefdoms. Until we and the institutions realize the intimate connection between intellectual and experiential education as a matter of philosophy *and* policy we will continue to spend great amounts of energy and resources on essentially circular and ineffective efforts to deal with society's demands and directions.

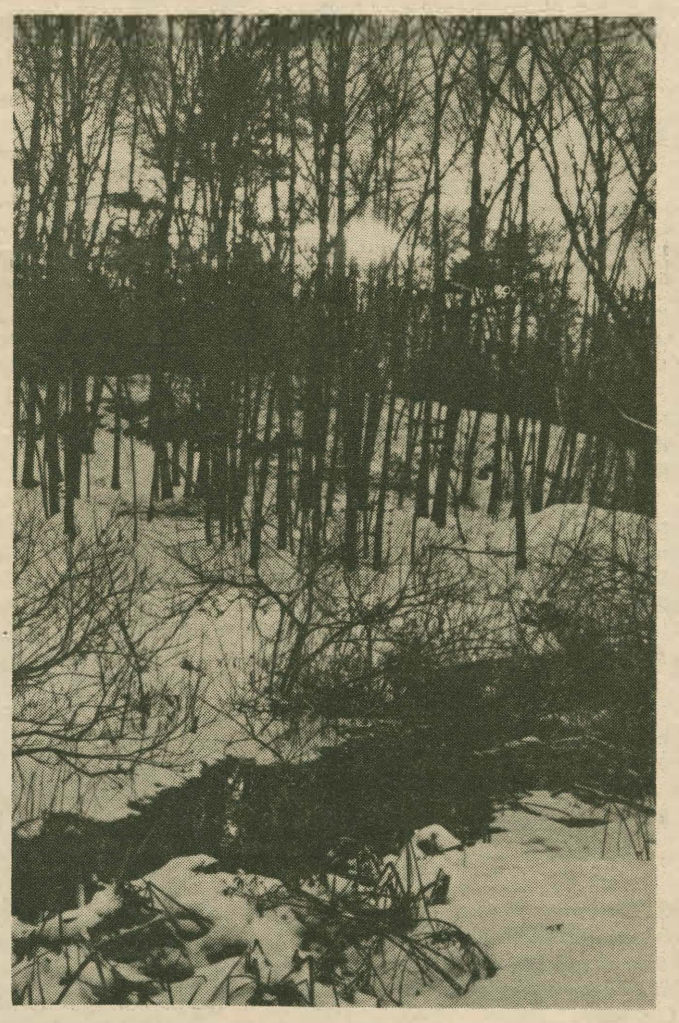
Kirkland Conference

Kirkland's conference on "Teaching and Learning" which will be held April 6, 7 and 8, will feature sessions led by three or four leading educators, including Joseph Katz, Director of Research for Human Development and Educational Policy and Professor of Human Development at the State University of New York at Stony Brook.

Katz is the first to accept Kirkland's invitation to the three day conference that will involve students and faculty from Hamilton and Kirkland Colleges, local colleges and selected experimental colleges in the East. It will focus on expections and realities in the teaching and learning situation, and especially in the Kirkland experience. The conference, which was originally scheduled for February, has been moved to April in order to allow the steering committee time to invite both off-campus speakers and student participants according to George Bahlke, chairman of the committee.

Prior to joining SUNY Dr. Katz was Executive Director of the Institute for the Study of Human Problems at Stanford University. He directed, between 1961 and 1967, the Institute's Student Development Study in which the entering freshman classes of 1961 of Berkeley and Stanford were followed through their four college years. Their lives in and out of the classroom were studied intensively. This work was reported in *No Time for Youth* (1968).

More recently Dr. Katz has been directing a five-campus study of co-educational housing, of sex roles and sexual behavior. He currently directs a study of academic and non-academic services to students and of the informal helping that students render to each other.



Kirkland Glen

Ms. Morris In Who's Who

Phyllis Sutton Morris, Assistant Professor of Philosophy at Kirkland College, has recently been selected for inclusion in the eighth edition of *Who's Who of American Women*, to be published shortly.

Ms. Morris is a member of the American Philosophical Association, the Creighton Club of the New York State Philosophical Association, the Society for Phenomenology and Existentialism, and the Society for Women in Philosophy. She is currently vice-president of the American Association of University Women.

Ms. Morris has published several articles and papers, among which are "The Laughing Lion: Nietzshe's Vision of the Overman" in *The Western Humanities Review* and "Sartre on the Existence of Other Minds" in the commemorative issue of *The Journal of the British Society for Phenomenology*, dedicated to Sartre on his 65th birthday.

CO-OP

continued from PAGE THREE

ask coop members about their honest feelinga about such an involvement. The overwhelming responses to our questions have been that rather than being a burden, the few hours a week which go into the cooperative effort are refreshing, enhance college life and promote friendships.

The proposal to establish a cooperative house in the Kirkland-Hamilton community next fall will be brought before the Kirkland Trustees on March third. Before this time we need to prepare a housing member list for the fall (1973). Since there are a limited number of room spaces available, we must know the names of those people who would like to live in the coop next year. If you are interested in applying for coop residency next year, please fill in the sign up sheet at LOBBY or Bristol Campus Center.

COLLIER

of his favorite topics, human sexuality. He claims to know reliable biological reasons why women play a more domestic role than men in society. Mr. Collier has also written a number of children's books, as well as the "Great American Novel" which is to be published in the March issue of "Playboy."

Mr. Collier says he does not enjoy writing and would rather be a professional jazz musician. He feels that "The writer was never a glamorous figure, but a forlorn man in a shabby bathrobe telling the finance company that the check was in the mail." But "playing jazz is terrific," and Mr. Collier has not let writing deprive him of musical experience. He began playing the trombone when he was twelve, and played in the "Fallacious Five," a jazz band which played at Hamilton fraternity parties. Mr. Collier is now a member of a band which plays at the "Champagne Gallery" in Greenwich Village.

Mr. Collier's goal as a writer is to write a best seller. Perhaps his "Great American Novel" will fulfill this goal.

COMMENT

continued from page three

which is working to block both the Ton-da-lay and Horizon developments. William Rockefeller, Governor Nelson Rockefeller's brother and one of the family owners of the land bordering the Ton-da-lay project, has contributed to the Sierra Club' ign to ban the vacation projects.

Local inhabitants are afraid, however, that adoption of the plan will result in ruinous devaluation of land prices and property assessments within the 7500 square miles of the Park, thus reducing local government revenues and intensifying the economic plight of the area, already the most depressed in the state. Harry Daniels, Executive Director of the Park Agency, responds to these fears by noting, "The Park Agency favors the establishment of a tax structure which will provide state aid to those places affected by the plan."

The controversial plan is the creation of the Adirondack Park Agency, a state bureau created in 1970 to formulate plans for controlling development in the Adirondack Park, the nation's largest public forest preserve and park. Growth of area development in the 1960's led conservationists to call for controls on the use of land within the Park. Thus far the Agency has produced two plans, one for the use of public lands; the other concerned with the use of 3.6 million acres of privately-owned land scattered among the 2½ million acres of state-owned forest and mountain country.

The public land use plan had met with satisfaction on the part of all concerned. It provides that large areas of the state holdings in the Adirondaks will be kept in a primeval, wilderness condition. As one Lake Placid resident put it, "The public land use plan will preserve our beautiful mountains and forests for all to see and enjoy."

The current controversy centers around the Park Agency's plan for private land development in the Park and the haste with which the state is rushing to adopt the plan into law. Five categories of land use and construction density are provided in the plan, but the bulk of private Adirondack land has been tentatively classified into the "rural use" and "resource management" categories. Rural use land is intended to serve as farmland, grazing area and other light agricultural duties. Resource management lands are generally forested areas intended for managed forestry, watershed, game preserve land and other such non-construction use. 53% of the 3.6 million acres of private Adirondack land would become resource management areas under provisions of the plan, with most of the rest being assigned into the rural use classification. Both the Ton-da-lay and Horizon developments are planned for areas which would become resource management lands. Construction densities in resource management areas are limited to one home every 64 acres. One home per one to three acres is normal in a vacation development. Homes in rural use regions would be limited to one every 9.8 acres.

Area residents fear that these limitations will destroy the resale value of much of the private land now available in the Adirondacks. An analysis of the plan released this week by the Black River-St. Lawrence Regional Planning Board, a local government organization concerned with planning in the northern area of the Park, concluded that, "The plan is elitist in nature, with the mass of private land being classified as rural use or resource management areas...The cost of Adirondack land is so expensive as to preclude middle income people from purchasing the minimum 9.8 acre lot required in rural use areas, or the minimum 64 acre estate required in resource management areas."

Local government and school officials are more concerned about the effect of land devaluations on tax revenues. The Northeast Council of School District Administrators, an organization of educators in the region, went on record last week to request a one year delay in legislative action on the plan so that they can study the implications of the plan for their districts. Arthur Thompson, district principal in Lake Placid and a spokesman for the group, commented that, "The plan as conceived is such that schools will have to take lots of time to determine the effect of tax assessment reductions on local school tax revenues and school programs."

Eight state legislators, headed by Assembly Majority Whip Glenn Harris, have introduced a delaying bill in the state legislature to hold off action on the plan for a year while continuing the present interim authority of the Park Agency to review all development plans in the Park. The legislators, all Republicans, represent the 115,000 residents of the Park and are concerned over what one Saranac Lake man called, "the attempt to railroad this thing through the legislature before anyone realizes what is happening." The plan was unveiled just three weeks ago, and the series of public hearings which must be held on the proposal is scheduled to end this week. In contrast to this speed, the public land use plan, which generated no real opposition, had hearings scheduled from last May, when it was introduced, through August.

Supporters of the Park Agency claim that unless the legislature acts soon, the Park Agency's interim suthority will expire and the Horizon and Ton-da-lay developers will begin construction on the initial phases of their projects. These projects are considered irresponsible and ecologically unsound by the Sierra Club and Park Agency people. Horizon Corporation in particular intends to fill several hundred acres of marshland which are a stop on the migratory waterfowl flyway for ducks and geese.

In response to this, residents of the region charge that too much of the private land has been unnecessarily restricted into the lowest density development categories (rural use and resource management) and that the adoption of the plan will cripple the slowly growing vacation home - tourist industry on which the area relies for economic health. Their contention is that the exclusion of middle income families from land accessibility in the Park will turn the Adirondacks into a playground affordable only by a few rich people.

Action on the Park Agency's plan is scheduled to begin in the New York Legislature in early February. With strong backing from the Governor.s office, it seems that the Agency plan will be adopted before the end of this session of the legislature.

Free Church Satisfies Community; Joel Tibbitts Comments on Goals

BY JON CRAMER

The Free Church was organized in the fall of 1972 in order, in the words of Chaplain Joel Tibbetts, "to meet the religious needs of students at Hamilton and Kirkland Colleges." Many members of the college community and townspeople have taken advantage of the opportunity to worship each Sunday morning in the chapel.

The Free Church Board plays a decisive role in planning the church's activities, and serves as advisor to Chaplain Tibbetts. Board members are students, other members of the Hamilton-Kirkland Community, and townspeople.

Free Church services begin at 11:15 each Sunday morning. Each service starts with a call to worship, and includes prayer, hymns, readings from the Scripture and a sermon, an anthem or solo, and the Forum for Concern, which is modeled on the Quaker Worship Service. People may speak about anything they feel is important or of interest to them. Parents may leave small children in a Day Care Center run by Dorothy Rand in the Bristol Campus Center. It supervises children from 10:00 to 12:30 each Sunday morning.

The form of the service is traditionally Protestant. The church, however, uses a varied-service format, which Chaplain Tibbetts and many others see as advantageous to each service. One aspect of the format is the music program. The Free Church Choir consists of approximately fifteen people, and is directed by Mrs. Mary Fankhauser. The organist for each of the services is David Gachwind.

In addition to this traditional music, several guitarists have contributed their talent to the services, and the recorder ensemble "DeGustibus...", directed by Thomas Colby, has been a fascinating addition to several others. The aspect of the Free Church which Chaplain Tibbetts feels is most important is the admirable job the organization of the church has done in bringing students and residents of the area together.

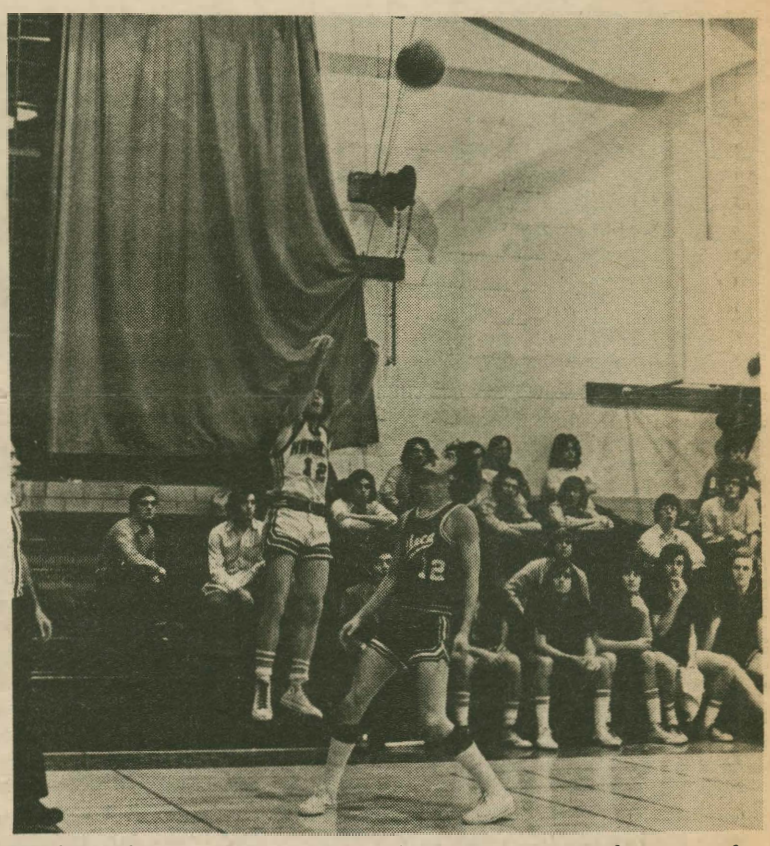
Tibbetts sees some weaknesses in the current structure of the Free Church, however. His main object of concern is that in some cases the services are merely another occasion for people to gather as an audience, rather than as a congregation. He thinks that if the people who participate were a real congregation, united by common thoughts, the Free Church would become more than just a worship center, which is not to say that the purpose which the church now fulfills is not a worthwhile one. Chaplain Tibbetts thinks that the problem would be partially solved by further in-service participation on the part of the worshippers. He and the Free Church Board are currently investigating solutions to the problem.

The Free Church has had many varied services thus far, one of the most popular of which being George Newman's sermon, "Everything You Always Wanted to Know About Jews, But Were Afraid to Ask." At the end of Winter Study a Pot Luck Supper was organized, which was a well-attended success.

The Free Church has many interesting plans for the second semester. Most of these are scheduled for the six weeks between Ash Wednesday and Easter Sunday. Some services may be held in local Clinton churches, and transportation for students who wish to attend will be arranged, should all the hopes for the project be realized. The purpose of using different churches is to explore Lent from varied perspectives. On Good Friday there will be a "Love Feast," sponsored by the Free Church and another campus group, Community Worship. The next evening, on Holy Saturday, an all-night vigil will be held in the Chapel, ending on Easter morning with a sunrise service on the Bristol Center terrace. Regular Easter services will also take place during the day.

Looking into the future, Chaplain Tibbetts hoped that the Free Church will play a greater role in alleviating the frustrations of the community—loneliness and lack of purpose—and he expressed the hope that the Free Church will be able to establish some sort of vocational guidance program. He implied, however, that it was still too early to tell.

When asked to define the Free Church, Chaplain Tibbetts replied that his best definition was the prayer which closes every service, an excerpt of which follows: "Let us commit ourselves to seeking the lonely ones among us, offering ourselves as the first part of an answer. Let us find, in our weakness, welcome assurance that we can never be gods to ourselves or others. As men, women and children come together for a purpose, let us begin to move, for people depend on us and that is our burden and our joy. Amen."



Mark Badger scores from downtown, as the crowd, the bench, and an Ithaca ballplayer look on.

SAC continued from page one

Collins asserted. "We could hold a $9000 concert without worrying about it." Because door charges often eliminate the possibility of selling at a performance the SAC must charge twice as much for students who have not paid the social tax as for those who have to meet expenses. The co-chairwomen were of the opinion that the social tax should either be mandatory for all students or abolished altogether. Students confronted with these dilemmas still ask for the Rolling Stones and the Moody Blues.

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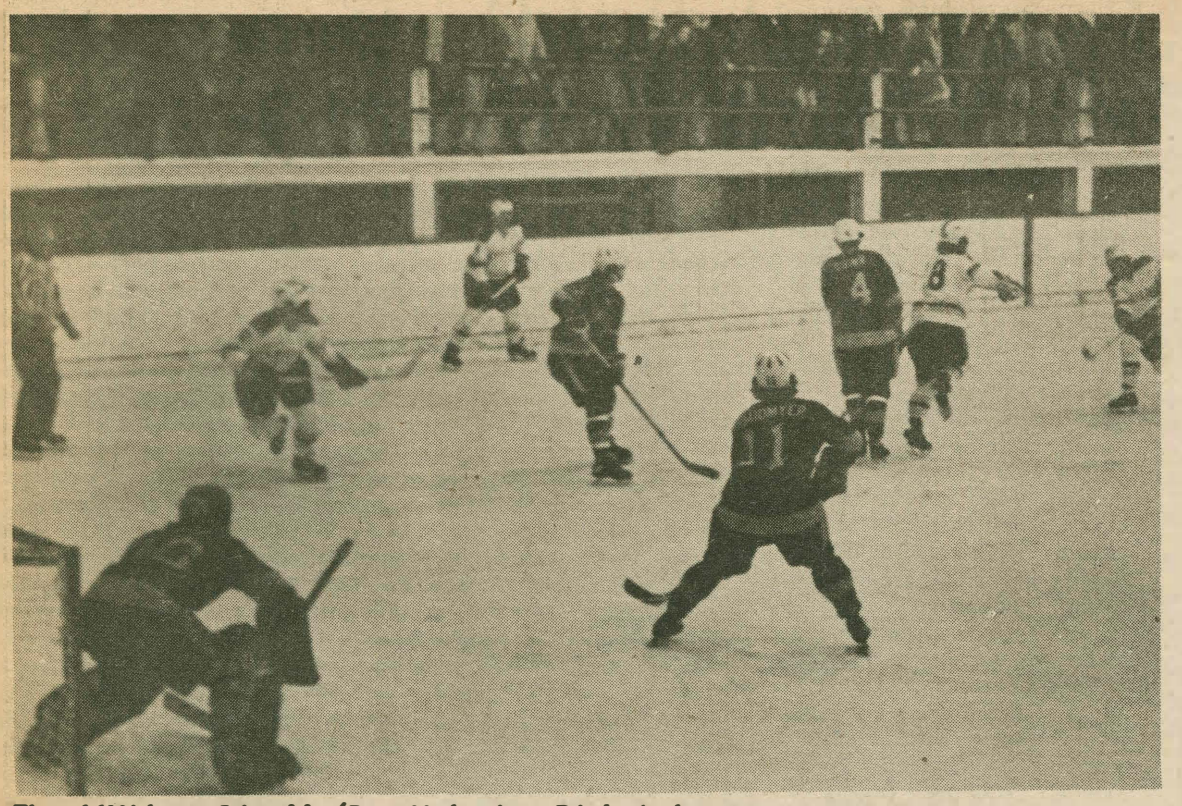


The ''Midget Line''. (Ben Madonia, Rick Anderson, and Mike Rockwood) forecheck in Oswego's zone, as defensman Jim Rishel observes the situation.

SPECTATOR SPORTS

Fourth and 22

BY ED WATKINS

Major league baseball has come up with something new. The American League has decided to perform an experiment having a designated pinch hitter bat for the pitcher. While much speculation continues over the effect of the DPH on the game, few people have grasped the idea that baseball for the first time in many years is experimenting with a radical change in the rules.

Sports in general is quite conservative. Rules are sacred objects, never to be changed if at all possible. The sporting world operates on the belief that the past should dominate the future. What was good enough for the game twenty years ago is good enough for the game today.

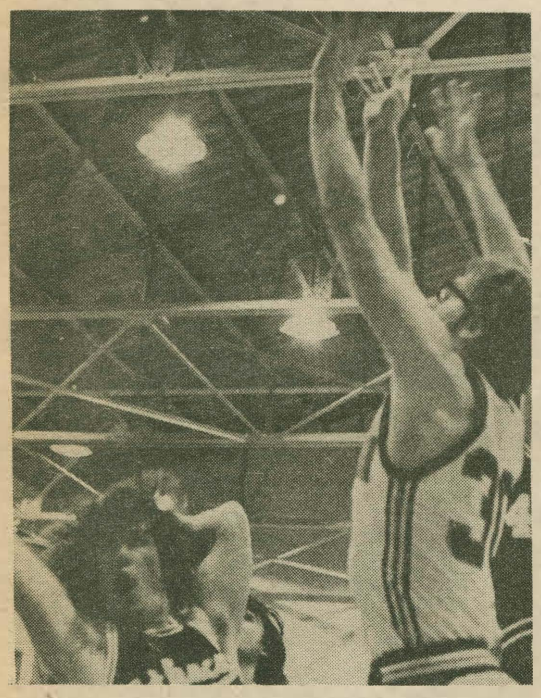
When change does come, it is usually in response to years of complaint about some part of the game. For years people have been moaning about the decline of hitting in baseball. Yet no major changes were undertaken. The strike zone was reduced and the mound lowered but that has proven not to be enough. It is only now when nine out of twelve American League teams are losing money that a more innovative step is tried.

Fans, owners, players, and sportswriters are all to blame for the delay. To them, tradition meant more than the fact that the sport was losing players and fans to other sports.

Professional baseball is not the only institution guilty of clinging to the past. College sport programs are on the overall, twenty years from where they should be. In the past decade, there were hundreds of cases of conglict arising between college athletes and college sports personnel caused by different interpretations as to the importance of tradition. Many coaches and athletic directors saw in the proliferation of hair on their players as a growing individualism which they believed threatened the foundations of team sports. Long hair was seen as a threat to the maintenance of the discipline needed to win.

The college coach who fails to recognize changing attitudes about the importance of sports is one who helps to retard the development of the sport he is supposed to be coaching. A coach who sees the 1950's as the golden days when the "kids" were "good" is not the type of coach who is going to contribute to the development of the players and game he coaches in 1973.

Sports have a strong link with their past. Rules, records, and past heroes are to be worshipped. Change is resisted, but when allowed, it comes in a piecemeal fashion. By the time any sort of positive action is taken, the sport has reached a point where further developments are needed. If sports are to be enjoyed by future generations, then those in charge will have to take notice of the attitudes those generations take toward sports. Any sport which continually fails to recognize changes in the composition of its fans and players has a most uncertain future.



Co-captain Ernie Found cans a bucket from the foul line. No foul was called.

The shot goes up; Doug Wright and Marty Guy battle for position under the boards.

Hill Mermen Demolish Harpur Challenge Rochester Tomorrow

BY PETER ACKERMAN

On Saturday, February 3, the Continental swim team continued its winning ways by demolishing a decidedly weak Harpur squad at Vestal, NY. The final tally of Hamilton 86 and Harpur 27 reflects the fact that Hamilton swimmers finished first in virtually every event.

With the opportunity to shuffle his standard lineup, Coach Eric MacDonald entered John Baird '74, Jeff Carlberg '75, Doug McDevitt '75 and John Vanderveer '76, in the 400 yard medley relay. The foursome won in a respectable time of 4:01:9. Despite the relatively uninspiring opposition, record setting performances were turned in by McDevitt, John Needham '75, and captain Peter Schloerb '73.

Doug set new pool records by winning both the 50 and 100 yard free-style races with clockings of 23.1 and 50.8 respectively. Needham, swimming the first competitive thousand yard race of his career, sped home in 11:04.5, a new pool standard. He also won the 200 yard butterfly with a solid time of 2:17.8. Schloerb, winner of the 200 yard individual medley (2:14.9), also finished first in the 200 yard breaststroke event with a new pool mark of 2:26.2.

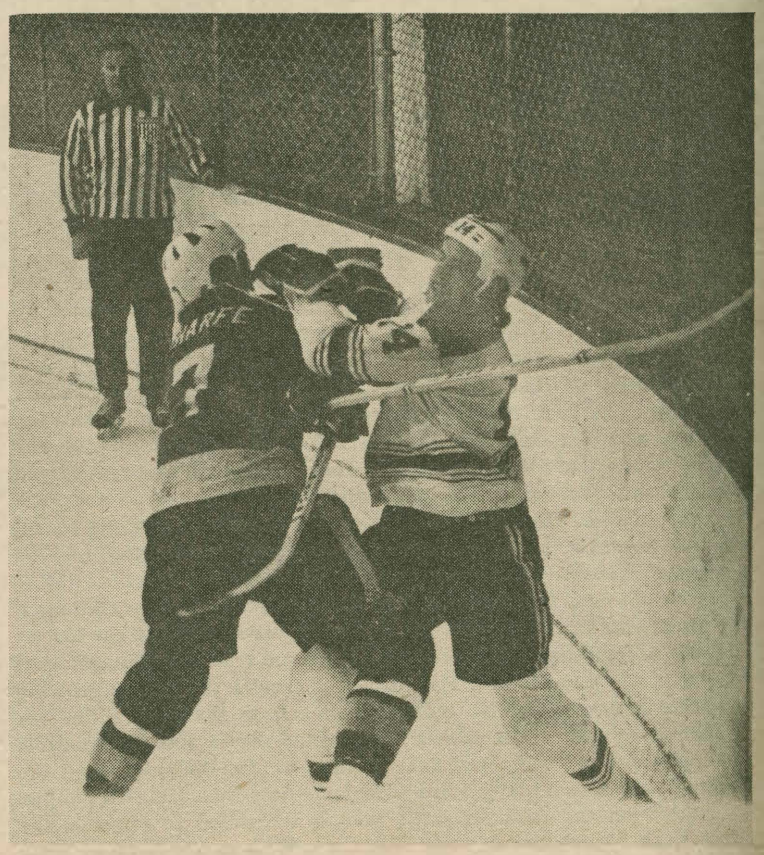
Gary Karl '75 had nothing to complain about as he took first in the 200 yard free-style (2:04.8) and 200 backstroke (2:21.3). Second to Karl in the 200 free was Craig MacDonald, regularly a backstroker, in 2:05.0. Freshman Clark McGuire finished second behind Needham in the 1000, and third in the 500 yard free-style behind junior Dave Shapland who won the 500 in 5:37.3.

Hamilton's fifth double winner of the day was Fred Holender '74 who won both the one meter and three meter diving events posting point tatals of 199.50 on the one meter board, and 197.90 on the three meter board. Junior Don Kendall scored three times by grabbing two third places in the diving events, and second in the backstroke.

More points were added by John Barid who finished second to Schloerb in the 200 individual medley (2:19.3) and Bruce Rinker '73 who took third in the 50 free-style (23.8). Joe Schrum '76, also tallied with a third place in the 100 free (54.2).

The tankmen finished Harpur off by entering two teams in the 400 yard free-style relay and taking both first and second. However, it is only the first place team which receives any points in a duel meet relay, and Hamilton's first place squad, finishing in 3:39.8, was made up of McGuire, Carlberg, Baird, and Needham.

The natators, now boasting a five and one record, travel to Rochester tomorrow.



Winger Steve Malcom and an unknown Oswego player roughing it up against the boards.